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In the Realm of Fantasy: Songs and Strains from the Romantic Imagination

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Lehigh University Music Department

2008 - 2009 Season

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ZOELLNER
ARTS CENTER • LEHIGH UNIVERSITY

The Lehigh University Music Department presents

A Faculty Recital

*In the Realm of Fantasy:
Songs and Strains
from the Romantic
Imagination*

David Bakamjian, *cello*

Brian Ming Chu, *baritone*

Christine Diwyk, *piano*

with special guest

Robin Kani, *flute*

Sunday, February 1, 2009

3:00 pm

Baker Hall

Zoellner Arts Center

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PROGRAM

Méodies (1868-1879)

Henri Duparc
(1848-1933)

L'invitation au voyage (Baudelaire)

La vie antérieure (Baudelaire)

Le manoir de Rosemonde (de Bonnières)

Chanson triste (Lahor)

Pohádka (Fairy Tale), for cello and piano
("The Story of Tsar Berendyey"), JW 7/5 (1910)

Leoš Janáček
(1854-1928)

Con moto

Con moto

Allegro

Chansons madécasses,
for voice, flute, cello, and piano (1925-6) (Evariste de Parny) (1875-1937)

Maurice Ravel

Nahandove

Aoua!

Il est doux de se coucher

INTERMISSION

Fantasiestücke (Fantasy Pieces)
for cello and piano, op. 73 (1948)

Robert Schumann
(1810-1856)

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

Recuerdo, for baritone and piano (1988)

John Musto
(b. 1954)

Echo (Christina Rossetti)

Recuerdo (Edna St. Vincent Millay)

A Last Song, in memoriam Jeffery French (Louise Bogan)

Two Songs, for voice, cello, and piano

Leonard Bernstein
(1918-1990)

from *Songfest*, "To what you said..." (1977) (Whitman)

from *Peter Pan*, "Dream with Me" (1950) (Bernstein)

ABOUT THE ARTISTS

Cellist **David Bakamjian** performs regularly as a recitalist, chamber player, and recording artist. In addition to appearances in New York's premiere concert halls, he has appeared several times on National Public Radio and WQXR, and was a winner or finalist in four international chamber music competitions. As a member of the Casa Verde Trio, he completed six critically acclaimed national tours and a month-long tour of China. He has performed as soloist with the Allentown Symphony, Philharmonia Virtuosi, Beijing Symphony, Bachanalia Festival Orchestra, and Lehigh University Philharmonic, and has served as principal cellist for several orchestras including the Berkshire Opera, New York Grand Opera, Bachanalia, the High Mountain Symphony in New Jersey, and the Miss Saigon theater orchestra on Broadway. Dr. Bakamjian is a member of the Simon String Quartet (named after its first violinist Fiona Simon of the NY Philharmonic), and is a founding member of Brooklyn Baroque (flute, cello and harpsichord), whose two CDs were deemed "must-buys" by the American Record Guide. He performs on baroque cello with Concert Royal, the American Classical Orchestra, the Ensemble for Early Music and the Long Island Baroque Ensemble.

This season, in addition to an upcoming recital appearance at Carnegie Hall's Weill Recital Hall, he was featured at the Metropolitan Museum of Art in *Evocations of Armenia*, a specially conceived program that he co-wrote with actress Nora Armanin for solo cello and spoken word. They will be taking the program to Armenia in April.

A faculty member at Lehigh University, he is in great demand as a chamber music coach, serving as founder and director of Summer String-In in New Jersey, and as director and faculty member at the Princeton Play Week chamber music workshops in three cities. He earned his B.A. from Yale where he studied with Aldo Parisot and his Master's and Doctorate degrees at SUNY Stony Brook where he studied with Timothy Eddy and Bernard Greenhouse.

Acclaimed for his "sterling performances" [*Washington Post*], baritone **Brian Ming Chu** has been hailed for his "rich and resonant [voice]...an impressive performer of wide range, agility, and expressive storytelling ability" [*Monterey Herald*]. He has sung numerous roles with opera companies in Philadelphia, Washington DC, and Baltimore, including signature roles in *La Bohème*, *Carmen* and the title role in *The Barber of Seville*. An established oratorio soloist, he has been a featured artist with Boston's The King's Noyse, Washington's Cathedral Choral Society, Orchestra of the 17th Century, the Dryden Ensemble, Piffaro, Hesperus, the Choral Arts Society of Philadelphia, and Brandywine Baroque. Mr. Chu has performed with the Caramoor International Festival, the Carmel Bach

Festival (where he was an Adams Fellow) and Philadelphia Bach Festival. Recent engagements include repeat performances of the title role of Mendelssohn's *Elijah* in Philadelphia and NJ, the Bach solo bass cantatas, Beethoven's Ninth Symphony, the Brahms, Fauré and Mozart *Requiem*s, and Monteverdi's *Vespers* of 1610. He appeared last at the Zoellner Arts Center as the baritone soloist in Orff's *Carmina Burana* with Lehigh University Choral Arts.

A dedicated recitalist and proponent of new music, Mr. Chu has appeared in concert at Carnegie's Weill Hall and Merkin Hall in New York, as well as at Washington's Phillips Collection. He has given premieres by emergent composers such as Aaron Jay Kernis, Joseph Hallman, and William Bolcom. Chamber music credits last season included Vaughan Williams' *Five Mystical Songs* in Philadelphia, Mahler's *Songs of a Wayfarer* in New York, and staged performances of Wolf's *Italienisches Liederbuch* in Dallas. His concert tours around the world have taken him to solo performances in Rome, Buenos Aires, and as a US Embassy Cultural Artist to West Africa last summer. Mr. Chu holds an architecture degree from Cornell University and did his graduate voice studies at the Peabody Conservatory of Music. Mr. Chu teaches on the voice faculties of Lehigh University, Muhlenberg College, and serves as a vocal coach for the Fetter Chamber Music Program at Swarthmore College.

Hailed by *The New York Times* as "a pianist who plays with startling power, clarity and variety," **Christine Diwyk** enjoys a diversified career as a solo artist, chamber musician and teacher. As Artistic Ambassador for USIA, she has given recitals and masterclasses in Spain, Israel, Algeria and Jordan. She has performed at the Kennedy Center, under the aegis of the La Gesse Foundation, and at festivals in France and Switzerland, as well as conducting masterclasses in Hong Kong, Michigan and California. She co-produced the series "Music Out of Conflict" with David Bakamjian for New York University and served on the faculty of the Music Advancement Program at Juilliard. Ms. Diwyk made her formal NY debut as winner of Artists International's Young Musician Auditions. She received her B.M. and M.M. from the Indiana University School of Music, and studied with Marion Hall, Claude Frank and Nadia Boulanger. She is co-founder of Musicians for Peace, an organization dedicated to humanitarian causes. Ms. Diwyk teaches privately and at the Spence School, and this season is a visiting Artist-in-Residence at Colgate University.

Robin Kani, flutist, has been described by *The New York Times* as an artist with "professional aplomb as well as technical authority.... (She) played with complete assurance and accuracy." She debuted at Carnegie Recital Hall as a winner of the Artists International's Chamber

Music Award and has performed at Carnegie, Alice Tully, and CAMI Halls in New York, as well as the Kennedy Center in Washington, D.C. Ms. Kani has been heard as recitalist and chamber musician in live NPR broadcasts, and has appeared in performance throughout the Eastern United States, Mexico, Germany, Spain, Czech Republic, England and Scotland. She recorded *The Sacred Flutist* through Alfred Publishing, records regularly for Warner Bros. and is featured on the newly released Emmy award-winning PBS documentary about the Bethlehem Bach Choir entitled "Make a Joyful Noise." Ms. Kani performed as soloist with the Lehigh Valley Chamber Orchestra. With her husband, trumpeter Larry Wright, she premiered a work written for them by composer Steven Sametz, and she recently premiered a flute concerto written for her by composer Larry Likpiss. Ms. Kani has performed with the Philadelphia Orchestra, Mexico City Opera, Philharmonia Virtuosi of New York, Northeastern Pennsylvania Philharmonic and as principal flute with the Philadelphia Ballet, Reading and Harrisburg Symphonies. She is currently principal flutist of the Bethlehem Bach Festival Orchestra, Pennsylvania Sinfonia Orchestra and the Allentown Symphony. She is a graduate of the Interlochen Arts Academy and of the Juilliard School where she earned her master's degree, studying with Samuel Baron.

PROGRAM NOTES

A set of songs from the late Romantic period by the French composer, Henri Duparc (1848-1933), opens our program. Duparc studied composition with César Franck and was influenced early on by Wagnerian harmonic complexity after hearing *Das Rheingold* and *Tristan und Isolde* in Munich. Although he wrote a great deal of music in these early years, most of it he sadly destroyed in revulsion from either a neurasthenic psychological illness or an attendant composing block when he was thirty-seven. The seventeen songs that survive are considered integral to the development of the French *mélodie* genre, and influenced both Debussy and Ravel.

He was deeply drawn to the fantasy imagery and mysticism of Charles Baudelaire (coincidentally an ardent Wagnerian) whose collection of poems, *Fleurs du mal*, was considered scandalous and immoral in its day for its musings on sex and death. Duparc composed two of his finest *mélodies* on these poems: in "L'invitation au voyage," the poet invites his beloved to join him in the land of canals, Holland, where all is order and beauty, "luxe, calme et volupté," an image of quiet bliss captured by Duparc in the rich chords that support the verses. The sonnet "La vie antérieure" depicts the poet's attempt to escape the horrors of modern life to an imaginary island, only to be consigned to a darkness of unnamed

grief: Duparc relishes in the poem's visual imagery, from the introductory columns of music to match the colonnades, the surging sea in the piano, to the decadent harmonic shifts for the exotic splendors and nude slaves, and the postlude of resigned, diminished tonality. "Le manoir de Rosemonde" is the cryptic goal of a wild quest, entwined with images of dogs and hunting. This may be an allusion to Henry II's mistress Rosamonde, poisoned by Queen Eleanor in 1177 or a metaphor for the misguided pursuit of an idealistic existence. For the poem's evocation of a desperate, halting pursuit, Duparc fashioned dramatic outbursts built on strong rhythmic motives with a powerful climax and a suggestive, Schubertian close. Finally, despite its title, hope returns anew in "Chanson triste," set to words by the Symbolist poet Henri Cazalis (who used the name Jean Lahor). Duparc buoys a disconsolate lover's lyrical plea for healing atop the piano's arpeggiated waves of exquisite harmony; the major tonality suggests a prospective optimism, as the expansive vocal phrases recede into the piano's wistful cadences.

Czech composer Leoš Janáček was a musical theorist, folklorist, publicist and teacher known for his highly original and intriguing style. Many of his compositions were inspired by the music, literature and folk histories of the Czech, Moravian, and Slavic traditions. Written in 1910, his *Pohádka* for cello and piano takes its charm and brisk drama from the *Tale of Tsar Berendyey*, about a warrior-prince who has been taken by the king of the underworld and told that he must triumph in three trials of valor and magic. He is aided in the task by the king's daughter who has fallen in love with him. The music unfolds in short asymmetrical bursts with an occasional longer lyrical line and the moods shift in a kaleidoscopic manner from tender and dreamlike to ardent to mysterious and hypnotic. The last movement includes references to a Moravian folk song, reflecting the composer's early study of his native music. This movement was prominent in the acclaimed 1988 movie, "The Unbearable Lightness of Being."

A fascination for subjects temporally and geographically distant was a hallmark of Maurice Ravel's oeuvre, synthesized through his vivid imagination and a facility for illuminating sharply-defined ideas and precise musical forms. Although he was influenced from his early years (1889-97) of study at the Paris Conservatoire with Fauré and his acquaintances with Chabrier and Satie, by his 30s he had developed a uniquely personal style, which could encompass disparate harmonic worlds, lush orchestral textures, and pianistic transparency. Perhaps impelled by a failure to win the coveted Prix de Rome five times, his departure from the Conservatoire inspired a prodigious ferment of music on recurrent themes: to the East (*Shéhérazade*) and Spain (*Rhapsodie espagnole*, *Bolero*) and the neoclassical (*Daphnis et Chloé*, *Le tombeau de Couperin*).

He returned to the exotic in the postwar years with his *Chansons madécasses*, a commission from an American patron, Elizabeth Sprague Coolidge, for a song-cycle with the unusual instrumental accompaniment of flute, cello and piano. Ravel had discovered a discarded volume by Evariste de Parry, a poet from the French colony of Réunion, and was inspired by the inherent sensualism in Parry's abstraction of texts from Madagascan love songs to write an experimental setting. It is striking to note how modern the sentiments sound today, given that they were penned in 1787. Ravel envisaged the work as "a quartet with the voice in the role of principal instrument", demanding "an independence of the different parts, and in it I see a new dramatic element - the erotic voice, which is introduced by the very subject of Parry's poems."

In the first song *Nahandove*, the lover awaits his beloved, describing the moon and the sounds of nature. When the beloved Nahandove appears, the eroticism of the music and poem intensifies and then subsides. The second song begins with loud and strident sounds of exclamation - "Aoua! Aoua!" Parry's text then starts with the line: "Méfiez-vous de blancs" (Beware of the whites!), and Ravel's setting is an intense expression of the fear, hatred and menace of colonial racism. When it was first performed in 1927, the song provoked a scene on account of its "premature stance" on cultural imperialism. In the final song, *Il est doux*, the music evokes the sensual pleasure of resting in the heat of the day and waiting for the evening cool to arrive. The languorous mood is curtailed abruptly with an offhand call for dinner to be served.

Robert Schumann's popular *Fantasy Pieces* were written in 1849 following periods of intermittent ill health and during a burst of creative energy in which he composed over 40 works. His original title was "Soiree Pieces" for clarinet and piano, but he changed it for publication and offered alternate versions for violin or cello. Essentially songs without words, these three heart-felt miniatures progress from a mood of tender intimacy to melodic lyricism and passagework, ending with eruptions of fiery energy.

The son of a jazz guitarist, John Musto spent his Brooklyn boyhood steeped in American popular music. He turned to classical music as a piano major at the Manhattan School of Music, and, sparked by his improvisational experiences in jazz, eventually gravitated toward composition. His output so far is dominated by songs, including his celebrated *Shadow of the Blues* on Langston Hughes texts, and the song cycle *Recuerdo* (1987), written for William Sharp and Steven Blier. Its title (Spanish for "remembrance") points out the unifying thread that connects three poems penned by women. *Echo* traces the leaping contours of Christina Rossetti's mystical reflections on the illusory dream of past love. In almost jarring contrast, *Recuerdo* is a romantic vignette of Edna St. Vincent Millay's jazz-age New York

with ragtime piano stylings and a tongue-in-cheek sentimentality. Finally, *A Last Song* is a lyrical elegy, on a short poem by Louise Bogan, rising to an impassioned peak, and dedicated to the memory of Jeffery French, a friend of the composer.

To What You Said... is taken from a twelve-movement orchestral cycle, *Songfest* (1977), written on American poems by Leonard Bernstein in homage to the nation's cultural diversity. The sentiment of Walt Whitman's poem raised many an eyebrow in 1977, but this affecting movement has proved the most enduringly popular extract from the cycle, owing, largely, to the song's sensitive introspection framing the poet's harangue against societal repressions imposed by convention. It is a text striking in its exposed honesty, offering the salvation of a "new American salute", a love which goes beyond moralistic taboos and belonging. The setting evolves out of dissonant chords into an ostinato middle 'C' in the piano throughout, while the singer's introductory melody weaves in and out of declamation with the cello's yearning countermelody.

Returning to the realm of dreams with a nod to archetypal fantasies of childhood, *Dream with Me* is from Bernstein's incidental music for the 1950 Broadway production of *Peter Pan*. It was originally written in 1944 for his score to *On the Town*, but was never included, and was revised later as a final song for the character Wendy. Heard here in his arrangement for voice, cello, and piano, it captures the warm, tender poignancy of so many of Bernstein's most beloved songs.

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 Patricia and Richard A. Foltz '60 '86P '88P
 William '50 and Lois Frederick '50
 Benjamin I. Freed '00
 Louise French
 Sharon and Kenneth Friedman
 Christina A. Fritz
 Joseph M. Fulfs
 Donald C. Garaventi '58
 Sara A. George
 Margaret and Daniel Z. Gerhart '67
 Gillian K. Girvin
 John T. Grant '87
 Virginia K. T. Gress '74
 Judith Haase
 Lynne B. '59 and Leon M. Harbold '59
 Brooke R. Hartman, Jr. '54 '81P
 David A. Hawk '82
 David L. Heine '74
 Linda A. and Richard G. Heintzelman
 Marie E. Helmsold '81
 Linda and James Henry
 Janice '78G and Robert Henson
 Ann Mayer Heselwood
 Patricia and George Hudimac, Jr.
 Dianne Jacobetz
 Virginia and Thomas E. Jensen '56
 Ann M. Kem
 Diane and Robert Kendi '75
 Gary M. Koch
 Theresa Kunda and Donald Barry
 Louise and Truman Kunsman
 Gloria J. and Antoine P. Latour
 Joanne and Walter and Leiss
 Audrey and Keith Lombardi

Holly Lorah
 Kathryn Loupos
 Linda J. Lowe-Krentz and Michael E. Krentz
 Venus and Gary E. Majeski
 Lucille and Donald Marshall
 Margaret and Willard Marshall
 Carolina '78G and George McCluskey, Jr.
 Xiaoyan and John McCormick
 Mark and Indira Morawski
 Ron and Cathy Mordosky
 Marie and Gordon Mowrer
 Robert C. Muir, Jr. '40
 Virginia T. Niemeyer '43W
 Gina and George Ortwein
 Harriet and Sidney Parmet
 Amy K. Pavlakovich '12H
 Judith Pennington and Steven H. Weintraub
 Heinz G. Pfeiffer
 Mary T. Pongracz '64
 Louise A. and Cornelius P. Powell
 PPL Electric Utilities Corporation
 Paul H. Preis '54
 Elsa and William Ramsden
 Edith D. Ritter '80G
 Mr. and Mrs. Stanley Rogers
 Penny and Adam Roth
 Joan S. and Kenneth I. Saler '72
 Karen and John Samuels
 Dianne '82G and John P. Schellenberg
 Jean M. Seibel
 Lisa S. Semmel
 Anita C. and Thomas D. Shannahan, Jr. '53
 Fred and Ginny Shunk
 Deborah Groth and John F. Sise '72
 Blu Smith
 Mervin P. Smolinsky
 Ellen K. and Marshall E. Stahl
 John W. Stemler
 Marjorie Stevens '48W
 Aurelie C. Thiele
 Froy and Dick Thompson
 Alla and Ken Toft
 Abby and Mark Trachtman
 Verna Rapp Uthman
 Elizabeth Walker
 Sonja and Clint Walker
 Patricia C. Walpole and Mary and Charles Reina
 Andrea Waxman, M.D. and John F. Campion, M.D.
 Larry A. Wehr '70
 Ellen and Ben Weinberger
 Sydelle B. and Andrew T. Weinberger '69 '12P
 Steven H. Weintraub
 Debbie Wesselmann and Daniel Lopresti
 Tom and Audrey Wolfe
 Eleanor M. and Joseph M. Workman '53
 Jill and David Yannarell
 Jeanne S. Zouck

^Deceased

*Friend of Zoellner Arts Center who also made an endowment or capital gift of \$5,000 or more to Shine Forever:
 the Campaign for Lehigh

Lehigh University Music Department
2008-2009 Season

September

14 at 3 pm
21 at 3 pm

Opera on Opera: *The Music Master* and *Tony Caruso's Final Broadcast*
Faculty Recital: Margaret Hanegraaf, *soprano*: *Tango!*

October

5 at 3 pm
17 & 18 at 8 pm
31 at 8 pm

Faculty Recital: Serafin String Quartet: *From Pioneer to Pinnacle*
 LU Philharmonic: *Ruling the World*: Eugene Albuлесcu,
 conductor and soloist
 LU Choral Arts: *In That Great Gettin' Up Mornin'—*
A Celebration of Spirituals

November

1 at 10 am
1 at 8 pm

Arabic Music Seminar for String Players and Composers
LU Choral Arts: *In That Great Gettin' Up Mornin'*—
A Celebration of Spirituals

7 at 8 pm
8 at 8 pm
9 at 2 pm

New York Jazz Repertory Orchestra: *A Tribute to the Big Bands*
LU Jazz Ensemble, Band & Combo

15 at 8 pm
23 at 3 pm

Student Chamber Ensembles: Lehigh Percussion Ensemble,
Clarinet Choir, Brass Ensemble, Jazz Combos, String Quartets
Fusion Fest: *Jazz from Brazil*
LU Wind Ensemble: *Treasures for Winds*

December

1-3 at 12 pm
5 & 6 at 8 pm
7 at 4 & 8 pm

Noon Recitals: Solo performers and chamber groups
 LU Philharmonic: *On the Banks of the Danube*
 LU Choral Arts: *Christmas Vespers at Packer Chapel*

January

24 at 8 pm

Monocacy Chamber Orchestra: *Big Fun*

February

1 at 3 pm
8 at 3 pm
20 & 21 at 8 pm

Faculty Recital: David Bakamjian, *cello* & Brian Ming Chu, *baritone*
Serafin String Quartet with Kate Light: *Einstein's Mozart: Two Geniuses*
LU Philharmonic: *Afloat on the Ocean*

March

14 at 8 pm
15 at 3 pm
20 & 21 at 8 pm
22 at 3 pm
27 at 8 pm
29 at 3 pm

Fusion Fest: *Led Zeppelin Big Band*
 LU Jazz Faculty: *Song of Storyville*
 LU Choir, Glee Club and Dolce: *A Bach Birthday Bash!*
 East Winds Quartet: *La Connexion Française*
 New York Jazz Repertory Orchestra: *Electric Miles*
 Faculty Recital: Eugene Albuлесcu, piano

April

4 at 8 pm
5 at 2 pm
5 at 5 pm
13, 15, & 17 at noon
17 & 18 at 8 pm
19 at 2 pm
19 at 5 pm
19 at 7 pm
24 & 25 at 8 pm
26 at 3 pm
27 at 8 pm

LU Jazz Ensemble, Band & Combo: *Tribute to Count Basie*
 Student Chamber Ensembles: Lehigh Percussion Ensemble,
 Clarinet Choir, Brass Ensemble, Jazz Combos, String Quartets
 Junior Recitals
 Noon Recitals: Solo performers and chamber groups
 LU Philharmonic: *Spain and Italy*
 LU Symphonic Band
 Senior Recital: Ashley Rittenhouse, *clarinet*
 Senior Recital: Sara Wallace, *clarinet*
 LU Choral Arts: Handel: *Israel in Egypt*
 LU Wind Ensemble: *Down to the Sea in Ships*
 LUVME & LU Philharmonic Orchestra: *Student Compositions*